

The McGill Daily

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supplement



GARY GOSNELL

Students protest hikes

by Kenneth King

The Roddick Gates clock sounded an ominous toll for accessible education yesterday afternoon while over 7 000 students from across Montréal assembled at McGill to protest tuition fee hikes.

Demonstrators wound their way from McGill to the Montréal Stock Exchange building on rue Saint-Jacques. Rallying under the standard of accessible education and marching to a calypso beat, students blocked downtown traffic for over two hours in an effort to gain the government's ear.

"Our challenge is to defend the accessibility of education," said Cédric Pautel, a spokesperson for the Fédération des Étudiants et Étudiantes du Québec (FÉÉQ).

"If it takes a strike for the government to listen to us, we'll do it," he said.

About 200 McGill students took part in the march, with banners representing the Post-Graduate Students' Society, the Coalition Against the Privatization of Education, Students' Society, informal anti-fee hike groups, and the *Daily*.

The McGill contingent made a side trip to a Senate meeting in the Leacock building before the march began, to protest the University's approval of fee hikes. The students were met by university security guards at the locked Senate doors.

At the stock exchange demonstrators celebrated a symbolic mass 'marriage' to call attention to flaws in the loans and bursaries program.

Two busloads of people came from Sorel to support the demonstration, and representatives of the Ontario Federation of Students (OFS) were present.

"When Ryan says that everything is going well in Ontario, do not believe him," said OFS spokesperson Edith Gameau. "We are counting on Québec."

The march was organized by members of the Québec student movement, including the Association des Étudiantes et Étudiants du Québec (ANÉÉQ) and FÉÉQ. The student movement has issued a call to arms, protesting the provincial government's decision to remove the tuition freeze and raise fees by 137 per cent over the next two years.

ANEEQ Secretary General Josette Côté said one of the students' goals is to meet with Québec education minister Claude Ryan before a loans and bursaries committee meets February 24.

"If the government does not react, they will be faced with a strike," Côté said.

The event attracted a good deal of media attention, including the student press, all the television networks and daily newspapers. The MUC police assigned 30 officers to escort the march.

Office workers along the march's route offered their support by showering paper down from their windows and waving to the demonstrators.

The demonstration is the first in a series of pressure tactics ANEEQ and FÉÉQ have organized since Ryan announced the fee hikes over the winter holiday. At last weekend's Réunion extraordinaire du Mouvement étudiant, representatives of both groups and independent student associations agreed further serious action was necessary.

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Jarring perversity and repulsive images

by Jennifer Cressey

Erotic, volatile and writhing in the stench of oppression, circus performers ricochet about the screen in Alejandro Jodorowsky's latest cryptic psycho-thriller, *Santa Sangre*.

It is a film of jarring perversity and repulsive images, provoking nausea in even the most stout-hearted. Italian writer/director Jodorowsky has proven to be a master of the grotesque while maintaining his standing as a legitimate artist.

Santa Sangre is the story of a man being held in an asylum. The film follows his growth from a childhood in the circus to his escape and life outside the institution.

Felix, played (as a child) by Adan and (as an adult) Axel Jodorowsky, lives in constant desolation. Torn between his drunken, violent father

and crazed, pious mother, surrounded by animals and carnival freaks, he finds his only comfort in the friendship of a deaf-mute girl named Alma.

With the scene already set for a provocative piece of film, Jodorowsky takes *Santa Sangre* several steps further. The father, Orgo, is a knife-thrower, having an affair with a woman covered entirely in tattoos. The mother, Concha, prays to a saint who does not exist. Felix watches his world collapse as Orgo dismembers his wife and then commits suicide.

In the asylum, Felix is lost within himself until an outing provides a connection with his past. The discovery that his mother survived his father's brutal attack leads to his escape from the institution and his surrender to her domineering, psychotic control.

The two perform a warped pantomime, Felix acting as Concha's

hands. To the destruction of the remainder of Felix's fragile mind, the act continues every day, with Concha using her son to murder any woman he meets in a desperate attempt at avenging her husband's unfaithfulness.

The actors in *Santa Sangre* are brilliant. From the children who play young Felix and Alma, to the outrageous religious fanaticism of Concha (Blanca Guerra) and startling, ruined adult Felix, each is

equally plagued by a strange fascination with sensuality.

The cinematography interweaves elements of colour, shadow and movement, as if choreographed by some divine intervention. Several scenes are gentle in tone, manipulating mere nuances, while others are blatant in their attempt to sicken the viewer with the juxtaposition of beauty of image and the ugliness of actuality.

The extremity of the entire film makes the audience aware of an intrinsic sickness without forcing them to question the impetus behind the malady. Only after the movie has ended is anyone able to apply any logic to Jodorowsky's shocking menagerie. By that point, it is too late, his work is complete.

Logic is not the point of *Santa Sangre*. Proving the shock value of visual poetry is.



Intimate rapport with Québec playwright

by Eliza Berry

Québec playwright and novelist Michel Tremblay stood alone onstage at the Saidye Bronfman Centre on Monday night and read an excerpt from the English translation of his latest novel *The Heart Laid Bare*. He established an intimate rapport immediately and although he jokes about being a ham rather than an actor, he animated all three characters in the excerpt deftly.

The novel tells the story of Jean Marc, a gay man who, at the age of forty, has little faith in falling in love again. Happily, he meets a young actor, Mathieu, and the two eventually find romance. Tremblay read an excerpt wherein Mathieu's four year old son, Sebastian comes to stay for the weekend. Jean Marc describes his efforts to entertain the child which creates an uncomfortable air. The scene is charming and engaging and Tremblay manages to capture the essence of the young boy as well as the adult, Jean Marc, whom he admittedly modeled after himself.

During the question period following the reading, Tremblay was full of reflection and commentary on his own process of writing as well as the state of writing in general. When asked if he had ever had an experience like the one depicted in the book, he replied yes and that the young boy was still in his life. "Writing comes with experience," he laughed, "all your life you are the child you were. When you begin writing, you remember what you lived." He went on to speak of how not all of his plays or stories modeled directly from particular experiences, that some experiences simply help him find an appropriate setting for an idea or a character who can say what he has to say.

The novel is for Tremblay a more personal way of expressing himself and one in which the author maintains complete control over the way his message is conveyed. In contrast, a play relies just as much on a director, actors, and set designers as it does a playwright. His passion for playwrighting is quite clear and he stated repeatedly how important he feels it is that art make life interesting and that plays be questions: "Questions without answers."

Tremblay has been working with the same director and actors for twenty five years and his latest play, *La Maison Suspendue*, which will be staged in September, will see the same group collaborating once again.

Twenty five years of producing work seems to imply an awfully long, steady flow of inspiration but Tremblay revealed that he had suffered from the dreaded winters dry spell between 1976 and 1977 when he didn't write a word for eighteen months. He says he felt he had nothing left to say in the theatre. The result of this winter's block was the decision to write what he calls "The mythical novel playwrights threaten to write". This first novel, *The Fat Woman Next Door is Pregnant*, was the one which he personally recommended to an audience member who asked which work would be a good starting point if one had not yet read Tremblay. While only recommending one of his novels to start, Tremblay was quick to add that any one of his plays would be a good first read.

Tremblay likens his approach to writing a novel to telling a best friend a story. Through his playwrighting, he endeavors to address the public. In his lecture he projected both the ease and humour he admits comes with age and experience.

Rialto defends eclectic programming

by Stephen Butler

It has been a strange year at the Rialto for many Montréal film buffs. Programming at the repertory theatre has been infiltrated by the mainstream.

Amidst standard rep films like *Eraserhead* and *Dr. Strangelove*, big-hit titles like *Ghostbusters II* have been appearing on the Rialto marquee only shortly after their runs in the chains.

Don Lobel, proprietor/programmer of the Rialto, defends his choice of films. He is not running mainstream films to make money, he said, for "these so-called mainstream films don't do well. Our best business is the new releases and the art films."

Why dilute the mix, then?

"I try to appeal the whole market. I realize that there are people, families, who want to see

first-run or close-to-first-run films, and who don't want to pay seven dollars. We try to be eclectic," said Lobel.

Eclectic programming works well in cities where there are many rep cinemas to choose from. In Toronto, the film-goer who will only see pre-1970 European movies can easily find a movie any night of the year.

But in Montréal selection is scarce. The Rialto is the latest in a long line of English repertories that have tried to survive the Montréal market. Cinema V, the Papineau, the Outremont and others have all eventually failed.

But Lobel, who teaches film at Vanier CEGEP by day, is still operating probably the most successful commercial English repertory cinema in Montréal history. It's disproved the opinions of those who said this couldn't be done in

Montréal, even inspiring the Paris Cinema to re-open with a unique all-premiere policy.

The Rialto aims to program recent films. The theatre has managed to premiere at least two films a month. Lobel can attract distributors because films like *How to Get Ahead in Advertising* or *Drowning by Numbers* tend to do better business at the Rialto than at the chains.

Unfortunately, distributors often demand that new releases be shown 12 to 14 times in the first two weeks, so the high quantity of premieres again narrows the variety the rep cinema can offer.

Lobel says the Rialto's soon to be renovated classic building, its enthusiastic staff and good relations with city media outlets are the factors that have helped it beat the demographics. The programming should be numbered amongst those, too — or at least should have been.

The Alternative Press Review is intended to give exposure to viewpoints and periodicals which are not in wide circulation. To this end, the review presents summaries and excerpts

from articles/commentaries that have appeared recently in the alternative press. Sources are clearly acknowledged and readers are encouraged to seek out the originals.

Fucking akimbo

"Sex isn't right or wrong; it just is," say the members of Boy With Arms Akimbo. The San Francisco-based anti-censorship group is spreading that message across the U.S. with graphic images of fucking, masturbation and nudity on posters, t-shirts and, most recently, a documentary film.

This underground band of cultural activists came together in response to congressperson Jesse Helms' recent attempts to prohibit federal funding to art he thinks

"obscene or indecent," particularly the homoerotic photographs of the late Robert Mapplethorpe.

Boy With Arms Akimbo's "Just Sex/Sex Is" poster campaign forces the public to examine a broader view of sexuality than the repressive Reagan-Bush era deems acceptable.

The campaign is also an outlet for the group's brand of rebellious creativity. One of their first actions was to cover the San Francisco Federal Building with explicit posters. "[The action] looked so cool, with all [our] arms moving up and down together," says one Boy. "It was like synchronized swimming."

The group's name comes from its logo, a picture in a 1940s schoolboy dictionary. It signifies no uniformity of gender or sexual preference, they say — "It was just a groovy graphic."

Their approach is "intellectual subversion, seizing and manipulating the processes of advertising and mass media — all with the assumption of no budget, with an emphasis on individual and local autonomy and with plenty of

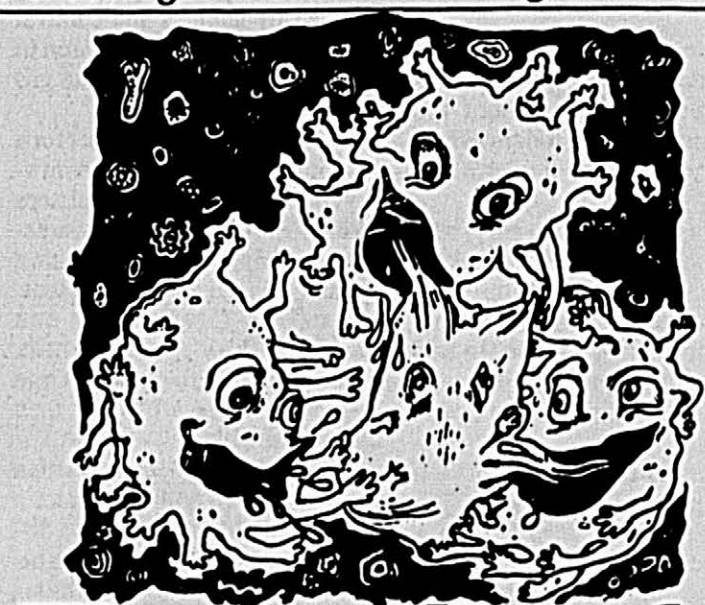
hooligan energy." (S.M. Thompson, *In These Times* January 10, 1990)

Last October, one professor objected so much to Boy With Arms Akimbo posters displayed at a Yale gay and lesbian scholars' conference that he called the cops. One poster showed a woman masturbating, another showed two women embracing, and a third showed two naked men's pelvises.

What followed was a frenzy of gay-bashing and AIDS taunts by New Haven city police. Nine conference participants were arrested, leading to protests by 200 others. It took weeks before all charges were dropped, and the police refused to comment until local gay activists forced repentance through almost-daily rallies.

Yale campus police now undergo obligatory AIDS education and sensitivity training, and the new mayor, John Daniels, has promised to support a similar program for New Haven police.

(Paul Bass, *The Progressive* February 1990)



The perils of 'safety first'

Excerpts from an article called "Safe and Sorry: the legacy of AIDS", which questions the wisdom of letting safety overshadow sex in safe-sex education.

By granting primacy to values like "safety" and "responsibility," this time from a medicalized perspective, safe sex as a moral code places renewed emphasis on the role of experts in regulating sexual expression.

And by purveying the exaggerated fear of disease so as to assert their authority, safe sex proponents inhibit the risky but necessary sexual exploration needed to resolve wrenching erotic confusions made all the more formidable by uncontrolled social change...

There will always be risks associated with sexuality. Emotional intimacy creates the possibility of betrayal of trust just as physical intimacy creates an easy pathway for germs. The emotional perils are the purview of morality; the physical ones figure there only secondarily.

A morality of empowerment is required that guides people to act in an honest, supportive way towards one another. Such a moral climate would enable us to control the amount of risk we let into our lives

and greatly obviate the physical dangers sexuality poses.

Should people get in trouble anyway — and they will — a free society brings to bear its best facilities, medical and otherwise, on what it perceives as a major communal, not individual, failure. A disease like AIDS should never have the chance to spread wildly. It ought to be contained and overwhelmed through that concerned and compassionate manner with which empowered human beings treat each other.

With the advent of the epidemic, the people most likely to examine these vistas have retreated. Desperately building flimsy disease-based moral codes, they too are promoting human mistrust and self-hatred. AIDS has dramatically focused attention on the question: How much risk is sex worth? And from all corners of the political map the answer comes: Not much.

Human sexuality has been devalued as a positive social force, and the hazards encountered in its expression are now considered an immutable part of its nature, not the inspiration for radical transformation of human relations.

(Green Fuchsia, *Processed World* Fall 1989)

Otto on thin ice

Cultural workers and arts organizations will be waiting for the federal budget this month to see if the government makes good on national revenue minister Otto Jelinek's threat to abolish the arm's-length funding principle of the Canada Council.

Meanwhile, Toronto's Buddies in Bad Times theatre, Canada's only professional lesbian and gay theatre company, and one of the organizations whose funding was attacked by Jelinek, continues to demand the federal government reprimand him for his homophobic remarks.

Jelinek told the Milton (Ont.) Chamber of Commerce in November that many Council grants are "enough to make [him] bring up," citing grants to "homosexuals" as

an abuse of taxpayers' money.

While many arts organizations expressed outrage about potential political interference in arts funding, considerably less comment was made on Jelinek's homophobia. In response, federal culture minister Marcel Masse issued a statement denying the arm's length principle is in danger. There has been no federal comment reprimanding Jelinek for his anti-gay remarks, however.

Buddies in Bad Times' president Sue Golding said, "Given the rave reviews of *Drag Queens on Trial*, the homophobic attacks and misrepresentation by Otto Jelinek are particularly insidious. It was an attack which came very cheap as it tried to win votes for Tory policies by fanning the flames of sexual fear

and phobic reaction."

Jelinek's remarks have exacerbated fears the Tory government has turned its right-wing agenda on cultural work. The attack on culture can be seen in cutbacks at the CBC, the abolition of postal subsidies for Canadian magazines, the slashing of the budget of the Women's Program at the Secretary of State and the government's proposal to allow the federal cabinet a direct role in the proceedings of the CRTC, the body that regulates radio and television in Canada. The Canada Council itself had its budget cut by \$3.6 million in the last federal budget.

(Mark Michaud, *Rites* February 1990)

The hidden face of June Callwood

Marlene Nourbese Philip was among a small group of writers, artists and supporters who demonstrated against the white, middle-class and Anglo-Saxon bias of the 54th International PEN (poets, playwrights, editors, essayists and novelists) World Congress held last fall in Toronto. Philip recounts her experience below.

Unaware that there was a reception (courtesy of *Saturday Night*) being held prior to the concert, we arrived at Roy Thomson Hall on the evening of September 24, only to

find that many of the delegates had already entered the Hall, although we had allowed ourselves at least 45 minutes to leaflet. However, we were still able to leaflet a number of guests as they went in.

Some supported us, others quite clearly disapproved, and still others stopped to argue — challenging us to prove our allegations. The most common objection was that it was "inappropriate" for us to be there — read impolite, this is Canada, eh! That appropriateness had become one of the trappings of democracy was a revelation to me

that evening...

After the concert we returned to leaflet the guests we had missed and found very similar responses among the departing guests as those expressed earlier. By about 11 p.m. our group had dwindled to five or six tired but satisfied leafleters. Preparing to leave, we were collecting our signs when we noticed two people coming from the front doors of Roy Thomson Hall. I approached the couple, and as I had done on many, many occasions that evening, held out a leaflet to the woman who preceded her

companion.

I do not recall if I even had a chance to say what I had customarily been saying to guests — "Have you had one of these?" The woman's response was as swift as it was vicious. "Fuck off!" she said to me. That woman was June Callwood, incoming president of PEN Canada.

Sheelagh Conway, a member of Multicultural Writers of Canada, told Ms Callwood that she ought to be ashamed of herself for saying that; Callwood again replied "fuck off," this time to Sheelagh Con-

way. As she passed the other members of the group — some three or four people — June Callwood told us yet again to "fuck off." During the course of the entire evening, June Callwood was the only person who responded in such an abusive manner. As incoming president of PEN Canada, Callwood is the head of an organization whose members are sworn to uphold freedom of speech, particularly for writers, the world over.

(Marlene Nourbese Philip, *Fuse* Winter 1989-90)

Peeling off empire myths

Alexander Cockburn, one of America's best-known pundits on the Left, turns every column into a war on the myths of the American media. "The way the newspapers are these days, it's getting harder and harder to remember what the supposed advantages of a free press are," he wrote in 1984. That column was an attack on the Washington Post's claim that U.S. responsibility for the collapse of Chilean democracy in 1973 was "a myth."

If there is a theme in Cockburn's writing, it's that without the myths, the American empire — including Canada's branch-plant economy — would fly apart.

Alex Roslin

Corruptions of Empire: Life Studies in the Reagan Era is a collection of Cockburn's articles since the mid-1970s from the Nation, the Wall Street Journal, American Film, and the Village Voice, newly revised with a section on George Bush and a new introduction. The *Times Literary Supplement* has called him "probably the most gifted polemicist writing in English today."

The collection probes the meat of our culture, the substance of America's empire. Cockburn begins with the media myth-makers who create the fantastical world of TV images, where moral concern quickly gives way to tedium.

The myths come in a rich assortment, from terror-porn nightmares about Cuban Bolshies invading Texas and capitalist fantasies of the American Dream, to the illusion of fairness in the liberal media.

Myths

Cockburn aims to explore the Empire's myths and expose the horrible realities they conceal and advance. Whipped into a froth by the cool gears of the media-machine, the myths rush off in all directions, from Ronald Reagan's quivering lips into the supermarkets, TVs and brains of consumers on the Free Market.

Myth-oriented culture, argues Cockburn, tangles with fascism.

"This is why lying," he writes, "is so central to Reaganism. Since the Reaganites' vision of the world bears no relation to the world that exists, and since their policies achieve precisely the opposite of what they intend, the world has to be recreated as a creature of will and of effusive imagination.

"War becomes peace; ruin is reborn as recovery; the world is safer and not more perilous."

Cockburn demonstrates that our empire differs only tactically from that of the Soviets, despite the myths.

"When the Russian leadership wants to write an op-ed," notes Cockburn, "the Central Committee gets around a table, chews a few pencils, and then puts the result in Pravda under a collective pseudonym."

The public this side of the Atlantic is confused about the media's opinion-making by fantasies about "freedom of the press" and "objectivity" — but in the end, the *New York Times* is the American elite's *Pravda*.

Realities

Capitalism, Cockburn maintains, is in crisis, marked by falling wages and collapsing profits, unemployment, low voter turn-outs, racism, sexism, cynicism, and the roll-back of American power.

Abroad, the empire is maintained only through the vigilance of death-squads, killing hundreds of thousands of dissidents.

Abroad and at home, the international finance system is under siege by trillions of dollars of public and private debt, accumulated amid long-term economic stagnation. Glutinous war spending is behind any vigour that remains in late capitalism.

These are the realities. As they become increasingly difficult to hide away, myth-production in the media takes on a frantic character.

Fantasy hangs heavily over the media's dying search for "balance." The ethic of "objective" journalism gives critics easy ammunition to dismiss Cockburn as a propagandist — a label he would likely accept.

Well-known Republican writer Norman Podhoretz is a typical detractor of Cockburn's bitterness, his grandiose rhetoric and controversial analogies. "Cockburn's weekly pieces," he writes in *Commentary*, "have set a new standard of gutter journalism in this country."

The quest for "balance" is especially comical in Cockburn's view, given the media's obvious knee-bending to power. The myth is splendidly captured by his lampoon of the "Macneil/Lehrer Report," the PBS news-show started in 1975 in the aftermath of Watergate.

"It was a show dedicated to the proposition that there are two sides to every question," writes Cockburn, "a valuable corrective in a period when the American people had finally decided that there were absolutely and definitely not two sides to every question."

Although "balance" seems nice enough, Cockburn kills the fantasy by imagining a head-clearing exchange between Robert Macneil and Jim Lehrer:

ROBERT MACNEIL: Should one man own another?

(Titles)

MACNEIL: Good evening. The problem is as old as man himself. Do property rights extend to the absolute ownership of one man by another?



Tonight, the slavery problem. Jim LEHRER: Robin, advocates of the continuing system of slavery argue that the practice has brought unparalleled benefits to the economy. They argue that new regulations being urged by reformers would undercut America's economic effectiveness abroad. Reformers, on the other hand, call for legally binding standards and even for a phased reduction in the slave force to something like 75 percent of the present size. Charlayne Hunter-Gault is in Charleston. Charlayne?

... Like on CBC's *Journal* or in the *Gazette*, the debate of the day is hammered into a narrow spectrum of acceptable opinion, everything else marginalized.

"Tedium is of the essence," writes Cockburn, "since the all-but-conscious design of the program is to project vacuous dithering into the mind of the viewer, until he is properly convinced that there is not one answer to 'the problem,' but two or even three, and that since two answers are no better than none, he might as well not bother with the problem at all."

From tedium, it's a short hop to moral indifference in news reporting (the headline: Small Massacre In El Salvador, Not Many Dead).

North American culture has realized Adam Smith's only moral directive, "Consumption is the sole end and purpose of all production."

Fascist Chic

The culture of Empire has become a gigantic and never-ending game of "Wheel of Fortune" — "a liberal fantasy," writes Cockburn, "in which all competitor-consumers are created equal in the eyes of Pat Sajak and, with the appropriate injection of capitalist good luck and hard work, earn the right to prizes sanctified by the divine Vanna."

Cockburn calls it "fascist chic." Capitalist culture has become a Warholian wet dream — human values are dismantled and, in their place, a "rationalized" ladder is reconstructed, with efficiency, consumption and obedience the culture's highest ideals. In the eyes of Cockburn, Andy Warhol is New York's best-known "fash."

Cockburn attacked the fascist chic in a controversial 1982 *Village Voice* lampoon of Warhol's immensely popular magazine *Interview*, which he criticized for its moral indifference to its heroes and heroines, and for repackaging them as delicious commodities.

In an excerpt:

Interview's cover-story interview with Adolf Hitler, over lunch at Mortimer's with Andy Warhol and Bob Colacello, is full of interest for Führer buffs. Hitler is now becoming a fixture on the New York social scene, after some decades of seclusion in Asunción and Palm Springs.

BOB: Did you enjoy being Führer?

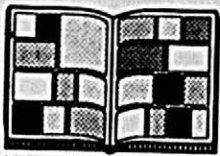
HITLER: Well, it was wonderful, mostly. First of all, to have been there and had that sense of history was very exciting and interesting. And you had a chance to meet some wonderful people, interesting people that you wouldn't have met otherwise. You were in a position to become involved in things and do things that you wouldn't have done ordinarily. So it was great.

BOB: It must have been hard, though. I suppose you have more time for shows and movies now. Have you seen *Taxi zum Klo*?

...

Cockburn's skill is peeling off myths from realities, and demonstrating in the process the extent to which we accept information uncritically. Cockburn's challenge is to dispense with the bullshit, to adopt a critical attitude that demands we be only as radical as reality itself.

Déshabiller la science-fiction



bande dessinée

Luc Grenier

Gazoline et la planète rouge, par Jano (Jean Le Guay), publié aux éditions L'Echo des Savanes/Albin Michel, 1989, 56 pages.

« Ça renifle le plan loose mec... J SUR! Y va encore nous bricoler une merde foireuse... et l'aut' salope va en profiter pour nous enfler! »

Zonald est fatigué des potatoe gnomes, il veut s'enfiler Gazoline, l'objet de ses plus grands fantasmes. Avec l'aide de ses deux acolytes, il arrive enfin à ses desseins en neutralisant Skooby, la mob volante de Gazoline, hyper intelligente, à tête rouge et blanche de chien métallique... Un narrateur nous décrit, malgré les dessins suffisants, la séquence qui suit : « L'abominable orgie se poursuit des heures... Gazoline n'est plus qu'un objet sexuel!!!! » et il ajoute, touché : « Quel scandale!!! %*#*?!! » La pauvre

victime abusée clôt le sordide événement en soufflant : « ... Vous pourriez me finir, au moins!!! » Jouissant.

A la lecture de *Gazoline*, on comprend à quel point il est essentiel dans l'immensément vaste domaine de la science-fiction, de s'assurer d'un fil conducteur, d'un élément qui se répète souvent et donne une certaine unité à l'ensemble du produit; Jano l'a aussi compris, ses créatures partagent joyeusement la noble passion du sexe, en toute compatibilité!

Sincèrement, Laureline n'a jamais dû se déshabiller pour que se vendent les albums *Valérian*. Hermann a créé une des meilleures séries de S.F., *Jérémiah*, sans recourir au sexe. Et même la nudité de Jill Bioskop dans *La femme piège* de Bilal, si elle occupe une place importante dans le dessin, ne vient jamais casser le rythme du récit et sert même admirablement bien l'esthétique des images.

On ne trouve aucune utilité valable aux scènes de sexe dans *Gazoline et la planète rouge*. Jano ne fait qu'exploiter la tendance actuelle : un engouement excessif pour la BD dite pour adulte. Les auteurs de bande dessinée vont jusqu'à sacrifier d'excellentes idées pour pouvoir introduire quelques scè-

nes de sexe dans leurs albums. C'est absurde. Le cinéma français a déjà fonctionné selon la même politique, mais heureusement, il s'est quelque peu rajusté récemment et on produit de moins en moins pour le seul bon plaisir de filmer quelques belles paires de fesses. Il serait peut-être temps que la BD emboîte le pas.

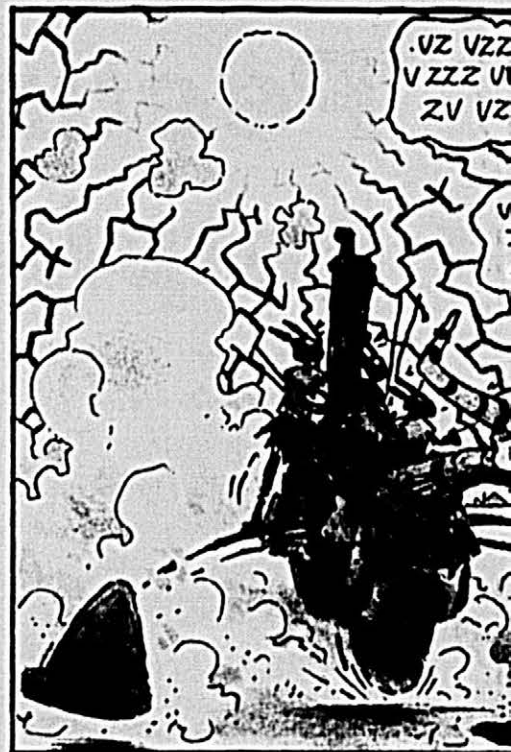
Ceci dit, on est bel et bien en présence d'une BD de science-fiction. L'histoire de base se résume très simplement. Un vaisseau spatial de nature inconnue échoue sur la planète et il en sort des petites boules poilues qui deviennent très vite agressives; on les nomme les Gnaps, elles mordent.

La progression des Gnaps les amène bientôt tout près du Q.G. de l'empire Povnaz, seule puissance militaire de la planète. Par hasard, lors du contre-temps raconté au début de ce texte, *Gazoline* s'est fait voler son Skooby par des sbires de l'empire. Avec l'aide de son amant du moment, Yotko le coyote (!), elle entreprend de négocier sa mob contre l'unique moyen de contrer les Gnaps. Et la planète rouge qui menace à tout moment de rappliquer...

Il pourrait y avoir plusieurs rebondissements intéressants dans une telle histoire, conflits de pouvoir, affrontements ethniques, confusions apocalyptiques, bouleversements des valeurs primaires, etc. Pourtant, presque rien. C'est à peine si Jano parvient à nous surprendre avec son punch final, d'ailleurs un peu facile. Son principal défaut aura été de ne pas s'être concentré sur une ligne directrice réellement pertinente; il s'éparpille en voulant suivre simultanément son héroïne et la progression des Gnaps, tout en faisant aussi appel à une multitude exagérée de personnages secondaires.

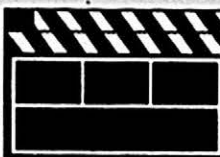
Malgré tout, *Gazoline et la planète rouge* n'est pas un album totalement inintéressant. Jano est indéniablement un excellent illustrateur. Son choix des couleurs, très vives, s'accorde bien avec les diverses parties du récit pour créer l'essentiel des effets propres à chaque scène, au-delà du texte et de la nature des personnages impliqués. Là où Jano m'a cependant le plus séduit, c'est dans l'utilisation qu'il fait des fonds de décors toujours difficiles à remplir. Il ne s'est pas banalement borné à accumuler les détails dans les scènes d'intérieur et à dresser un rideau monochrome pour les scènes d'extérieur. Au contraire, il a cherché à combler les espaces vides en parsemant ici et là des taches de couleur ordonnées sur des fonds aux teintes changeantes d'une image à l'autre. Cela donne vraiment l'impression d'un monde étranger, existant ailleurs dans le temps et dans l'espace, et ce, bien plus que par la présence d'un très grand nombre de bestioles aussi hétéroclites qu'anonymes. Le dessin de Jano ne casse rien mais il a l'avantage d'attirer l'attention du lecteur dès le premier coup d'œil.

Evidemment, Jano n'avait sans doute pas la prétention de vouloir réinventer la bande dessinée de science-fiction. Son album est définitivement destiné à divertir le lecteur. La science-fiction ne se trouve pas plus grande de la naissance de *Gazoline* et de son monde. Pourtant, malgré cette conscience on reste déçu en quittant l'album : la science-fiction se limite-t-elle à une activité purement ludique, selon Jano? Il est dommage qu'un auteur qui a autant de potentiel dans l'illustration ne sache pas resserrer son texte, donner une consistance à son histoire, éviter les distractions et les à-côtés inutiles. Peut-être qu'avec un scénariste d'expérience, quelqu'un qui sache aussi faire la différence entre le sexe banal et l'érotisme calculé...?



« Gazoline et la planète rouge »

Party Time



cinéma

Antoine Saucier

Le party, un film de Pierre Falardeau, avec Charlotte Laurier, Julien Poulin, Michel Forget et Angèle Cou tu. Au Parisien.

Après 364 jours de privations, de routine aveuglante par sa monotonie, de pâté chinois le vendredi soir et de frustration sexuelle, on offre aux prisonniers une récréation d'une soirée : c'est le party. *Le party*, de Pierre Falardeau, est un film sur le monde carcéral. Après la réception, de Robert Morin et Lorraine Dufour, il semble bien que cinéastes et vidéastes se soient pris d'un engouement morbide pour l'univers des prisonniers.

A l'instar de beaucoup d'autres réalisateurs de documentaires et de films sur le sujet, Falardeau n'insiste pas trop sur le témoignage des prisonniers. Les monologues sur le thème « Christ que c'est platte ici, pas de femme, pas de boisson, pas de etc... » sont parsemés ça et là avec mesure et ne sont jamais assez longs pour devenir assommants. Ils viennent plutôt entre-couper l'atmosphère de party débile qui fait rage tout au long du film, créant des îlots de calme au cœur de la tempête.

Falardeau a plutôt voulu montrer l'irruption cataclysmique de joie et d'enthousiasme qui déferle sur les prisonniers en ce soir de fête. Montrer comment un événement des plus banal, pour tout citoyen honnête, devient une véritable tombola royale pour ceux qui sont privés de l'essentiel, la liberté.

Mais de quel genre de party parlons-nous ici? Eh bien, il s'agit d'une sorte de spectacle de variétés, dont le raffinement rappelle le festival de l'humour québécois. Les prestations sont adaptées aux préoccupations essentielles des spectateurs, c'est à dire les « osties de gardiens » et, bien entendu, le sexe.

Le spectacle est fait sur mesure pour son audience. L'humour qu'on y pratique est un condensé de Ding et Dong, de Tex Lecor et de Coluche, le tout systématiquement rame-

né au moins sept ou huit crans en dessous de la ceinture. C'est donc d'une vulgarité, comme s'en étonne un journaliste, grosse comme la... Mais la vulgarité n'est pas la question et comme le fait remarquer le prêtre de service, « le fait qu'ils soient encore capables de bander devant une femme montre qu'ils sont encore vivants, malgré la prison ».

Dans ce spectacle défilent des groupes rocks, des danseuses nues, des chanteurs, une magicienne, un clown, etc. Les chansons de Gerry Boulet, en regard de celles du groupe rock, auraient un air de noblesse aristocratique. On fait dans le « on a du fun, prend-toi en une tranche ». Les spectateurs boivent en cachette un alcool frelaté, concocté illicitement par fermentation de jus de tomates dans des extincteurs reconvertis.

Dans la loge des artistes aussi, se déroulent toute sorte d'autres choses illicites dont, bien sûr, je ne vous révélerai rien sinon qu'elles sont bien celles que vous imaginez.

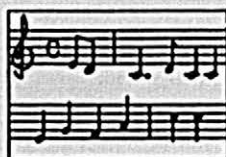
La performance de Charlotte Laurier, dans le rôle d'une danseuse nue, est tout à fait convaincante. La scène ayant été tournée devant 200 hommes jouant les gorilles en rut, il fallait tout de même un certain courage. Le résultat est, toutes proportions gardées, plus intéressant que ce qu'on peut voir ordinairement sur la scène des top-less montréalais.

Somme toute, *le party* est un film amusant. Il s'en dégage aussi, inévitablement, toute la tristesse associée aux prisons. Le langage y étant résolument québécois, ce film n'est certes pas exportable. Par ailleurs, une version traduite serait aussi appropriée que les pitoyables traductions françaises des films d'Eddy Murphy.

A propos de québecitude, je dois dire que le spectacle de 300 prisonniers québécois en rut a quelque chose d'inimitable. Même Fellini a échoué, dans sa peinture de la nature humaine, à côté de Falardeau. On découvre la force brute, le néandertalisme qui émerge, le singe qui descend de l'homme.

A ce titre, peu de nations peuvent se vanter de pouvoir atteindre à une telle nudité devant l'objectif. Nous avons sans doute là, je crois, une sorte de monopole de la vérité.

Dix voi



musique

Philippe Archambault

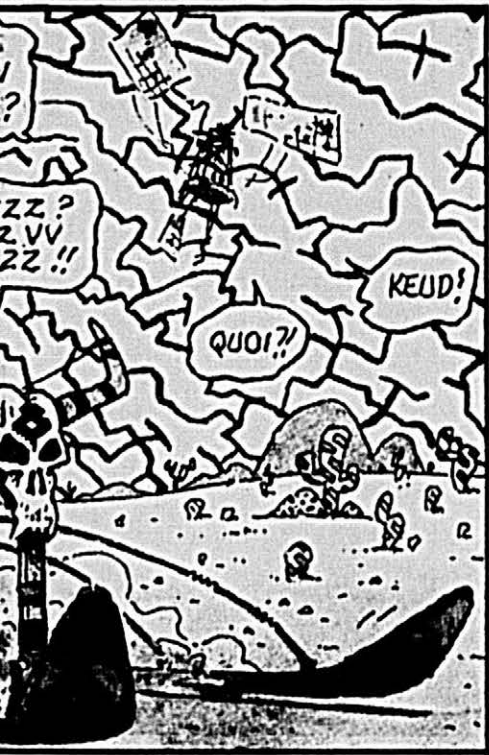
Ladysmith Black Mambazo, un groupe sud-africain composé de Joseph, Jockey, Headman et Ben Shabalala, Albert et Abednigo Mazibuko, Russel Mhembu, Geoffrey Mdletshe, Jabulane Mwelase et Inos Phungula.

Ngiyakuthanda Ntombi ngiyakuthanda. Prononcez à peu près : « Gnakunda "tombi gnakunda ». C'est du zoulou. Ça veut dire : « Je t'aime, bébé, je t'aime ». C'est une chanson de *Ladysmith Black Mambazo* qui a fait vibrer le Spectrum la semaine passée.

Black Mambazo est un des groupes sud-



Ladysmith Black Mambazo, tout simplement



Pluie sur l'Auvergne



cinéma

Joanne Tremblay

Un été d'orage de Charlotte Brandstrom, avec Judith Godrèche, Stanislas Carré de Malberg, Murray Head et Marie-Christine Barrault. Au cinéma Ouimetoscope jusqu'au 28 février.

L'amour et la guerre, fameux amalgame. Un film sans guerre, ça existe? Et sans amour? En tout cas, dans *Un été d'orage*, on ne se pose pas la question : les deux thèmes sont exploités.

Malgré de très belles qualités telles de splendides paysages, une cinématographie à la fois conventionnelle et permissive et des jeux d'éclairage recherchés, *Un été d'orage*

ne peut éviter de tomber dans le mélo. Mais peut-on s'attendre à autre chose d'un film racontant l'histoire de riches bourgeois réfugiés dans une magnifique demeure en Auvergne pour fuir les atrocités de la seconde guerre mondiale? Probablement pas!

Il est difficile d'entrer dans le monde intérieur de chacun des personnages, ils sont beaucoup trop nombreux. Heureusement, il existe des nuances permettant de capter un brin d'humanité en tous ces individus.

Louis (Stanislas Carré de Malberg) arrive chez sa grand-mère pour les vacances d'été un peu plus tôt que par les années précédentes. En 1944, des parents inquiets décident qu'une retraite à la campagne vaut mieux que la fin des cours dans une ville massacrée par la guerre.

Louis retrouve donc sa cousine Laurence (Judith Godrèche) qui a beaucoup changé depuis un an. Coup de foudre pour lui, désenlui pour elle. Laurence attend le vrai coup de foudre et se garde pour l'heureux élu.

Jacques Anselme (Murray Head) se présente sous les traits d'un Français hébergé dans la famille sous prétexte d'être un vieil ami du père de Laurence. Il est en fait un Londonien venu organiser le mouvement de résistance en Auvergne. Il est en plus très bon musicien (ce n'est pas difficile à croire, il ne faut pas oublier qu'il s'agit de Murray Head).

Le père ainsi que les deux fils de la cuisinière s'impliquent plutôt activement dans le mouvement terroriste dirigé par Jacques. Tout le monde cache son petit secret. Secrets de guerre et, peut-être, secrets d'amour?

Laurence s'éprend donc de Jacques, un homme plus âgé qu'elle (Judith Godrèche commence à en avoir l'habitude, elle jouait un personnage similaire dans *La fille de*

quinze ans de Jacques Doillon). Elle le poursuivra jusqu'à ce qu'il abdique.

Comment tomber amoureux d'une fille ayant des sautes d'humeur aussi brusques? Il est vrai qu'elle a du charme et du caractère, mais elle est très agaçante. Peu importe : un homme et un garçon lui font la cour. Elle choisira l'homme, évidemment.

Le bon Louis, jaloux, va alors commettre un acte de trahison qu'il regrettera aussitôt. François-Xavier, son méchant cousin, fait preuve de bonté et sauve Louis d'un remord de conscience assez important. Cette dualité dans les sentiments est très importante et plutôt rafraîchissante, elle permet de définir plus clairement ces personnages.

Les préoccupations des autres personnages se situent surtout au niveau de leur bien-être et de l'étiquette. Il faut cacher que l'on appartient au mouvement de résistance, il faut également cacher ses sentiments pour l'autre sous prétexte que l'on est de la même famille et que tout ça ne se fait pas. Certains vivent intensément ce conflit; d'autres par contre, plus âgés, essaient de très peu vivre, se refusent volontairement à toute réalité. Vivre moins cela, tu meurs!

Le jeu des comédiens est excellent. À noter particulièrement la présence de Murray Head; il ressemble énormément au type de personnages joués habituellement par Alain Delon. Marie-Christine Barrault défend bien son petit rôle de la mère de Louis. Mais on est aussi agréablement surpris par le jeu des enfants qui paraissent hyper-vraisemblables.

Un été d'orage est un film tendre, peu approprié pour les amateurs de *Rambo*. Il touchera plutôt les nostalgiques de l'amour adolescent. Une guerre vue de loin, bien à l'abri, à travers des lunettes fumées un peu poussiéreuses.

x zouloues

africains qu'a déniché Paul Simon pour composer son dernier disque, *Graceland*.

Ce groupe n'utilise comme instruments que la voix de dix chanteurs. Ils produisent avec les plus simples moyens une musique complexe et variée. Leurs rythmes sont toujours changeants et leur mélodies, superbes.

Les sons émis par les chanteurs forment une voix d'abord unique, puis qui se scinde en plusieurs parties. Les chanteurs jouent, se parlent. Quelques uns construisent le rythme par une répétition incessante de quelques mots. D'autres font la mélodie. Le chanteur principal, Joseph Shabalala, se démarque de ses neuf choristes en sortant du rythme, en jouant autour de la mélodie.

Leur musique est ponctuée de bruits

humains, comme des claquements de langue et des « rrrri! » sonores.

Leur spectacle offrait beaucoup plus que de la musique. Il était humain et chaleureux. La scène s'est d'abord illuminée. Il n'y avait que dix micros et un tapis multicolore sur le mur du fond. Les chanteurs de *Black Mambazo* ont fait leur entrée en passant par la salle et en serrant des mains.

Puis, ils ont chanté. Chaque chanson était précédée d'une courte explication, le public montréalais ne comprenant pas le zoulou. Puis, après les applaudissements, ils illuminaient leurs visages d'un large sourire et nous disaient : « Thank you so much! ».

Ils accompagnaient leur musique de petits mouvements parfaitement synchronisés et de danse zoulou. Cela consiste à quelques pas sur place, puis un coup de pied, très haut et droit devant soi.

Ils ont demandé au public de chanter et de battre des mains, quand c'était possible. Joseph Shabalala a même revêtu des couleurs locales en apparaissant avec une casquette des Expos!

Joseph Shabalala a créé le groupe en 1960. C'est lui qui a composé toutes les chansons de *Black Mambazo*. Il dit avoir entendu la musique en rêve. Il admire beaucoup Paul Simon et lui est plus que reconnaissant. Avant *Graceland*, *Black Mambazo* n'était connu qu'en Afrique du Sud et en Allemagne de l'Ouest.

Maintenant, le groupe vole de ses propres ailes. Ils ont fait une première tournée internationale en 1988 dans les traces de *Graceland* et en font présentement une deuxième.

Entre 1960 et 1987, ils ont produit le nombre incroyable de 25 disques. Leur 26e album, *Shaka Zulu*, s'est vendu à 250 000 exemplaires et leur a permis de gagner le Grammy du meilleur groupe de musique folklorique. Ils travaillent présentement sur leur 28e disque, qui sera prêt en avril.

Ladysmith Black Mambazo tire son nom de deux sources. *Ladysmith* est leur ville d'origine. *Black mambazo* signifie « hache noire », puisqu'ils pulvérisaient tous leurs concurrents lors de concours de musique.

Joseph Shabalala est un prêcheur et beaucoup de ses chansons ont un caractère religieux. Mais comme les paroles sont en zoulou, ça passe assez bien.

En attendant leur prochain spectacle, vous pouvez vous procurer un de leurs cinq ou six disques disponibles à Montréal. Leur musique est belle, différente. C'est à découvrir.



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events

Term paper workshops at McLennan library lobby for Management, History, and English Literature at 12h10, 15h10, and 17h10, respectively. QPIRG housing project meeting at 18h in room 505 of the Eaton Building. New members welcome.

SSMU Barricade planning meeting at 18h in the Union Cafeteria.

Celebrate the release of Nelson Mandela at Club Kilmanjaro, 2nd floor at 3699 St. Laurent. Admission is \$5.00, with proceeds going to the African National Congress. The festivities begin at 21h.

Amnesty International Benefit Concert at Foulfoules Electriques on Saturday, February 17. Doors open at 19h30, the show starts at 20h30. Admission is \$6.00. Featured are *Me, Mom, and Morgentaler* with their high-energy ska, antics, et cetera, T.J. Plenty of the *Asexuals* jamming with members of the *Doughboys*, and the Regina, Saskatchewan trio, *Fall Down Go Boom*. A promising line-up for a good cause. Why pay more?

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Editorial Offices
3480 McTavish, room B-03
Montréal, Québec H3A 1X9
telephone (514) 398-6784

contributors
Andrew Fischer
Gary Gosnell
Stephen Butler
Eliza Berry
James Badger
Ken King
Dasi Moscovitch
Joanne Tremblay
Antoine Saucier
Luc Grenier

co-ordinating editor
Susana Bejar

photo editor
Dennis Sawitz
Gilles Pesant

features editor
Alex Roslin

co-ordinating news editor
Linda Gyulai

news editor
Joyce Lombardi
Carl P. Wilson III

daily français
Philippe Archambault
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science editor
Alice Wei

layout and design co-ordinators
Heather MacKay
Eric Léonard

supplement editor
Jennifer Cressey

**Business and
Advertising Office**
3480 McTavish, room B-17
Montréal, Québec H3A 1X9

business managers
Brigitte Elie
Marion Schrier
telephone (514) 398-6790

advertising managers
Caroline Elie
Boris Shodov
telephone (514) 398-6791

advertising layout and design
Mike Sportza
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Prisoners seek better care

by Dasi Moscovitch

Wardens and prisoners' advocates are arguing over how much control convicts can be allowed over the quality of their health care.

The Office des Droits des Détenus (ODD) is fighting for the prisoner's right to the doctor of his or her choice. René Millote, a prison lawyer and member of the prisoners' rights committee, said prison doctors are not always aware about the details of a case. She said this can make a doctor's care dangerous, and does much to make the patient insecure.

Nicole Quesnel, the assistant warden of professional services at Bordeaux prison, argues that each prisoner could not possibly have the right to the doctor of their choice, "because that would be chaos."

There are two general practitioners who work at Bordeaux. After making an appointment prisoners wait one or two days to see the doctor. In emergency cases they are sent to the hospital if necessary.

But Millote tells a different story, of a case where her intervention meant life or death. "During my interview the prisoner was in a wheel chair, and could not stop vomiting. He said he did not refuse to take medication, as guards indicated, but simply could not keep it down," she related.

"When checked at another prison the doctor claimed he was faking. Due to further intervention, he underwent serious intestinal surgery. Without it he would have died."

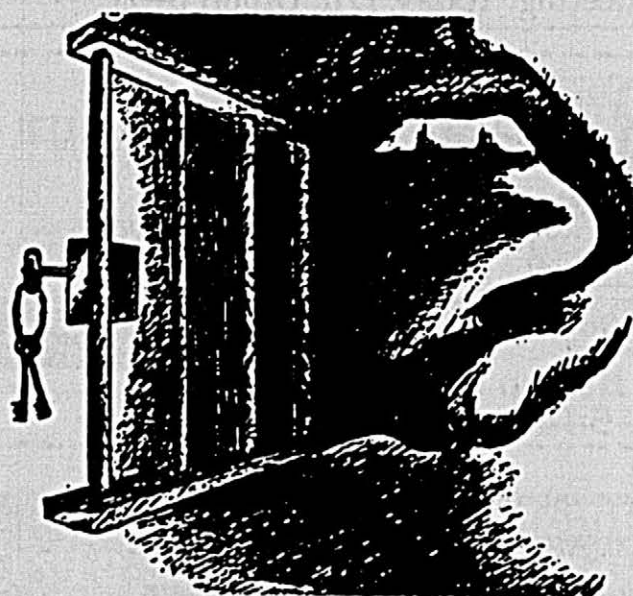
Millote said conditions have

improved, but added "we are fighting for the principle, so those who need personal doctors or specialists will be able to have access."

When the ODD is alerted of a case where a prisoner's medical rights are impinged, they proceed by calling the director of the prison immediately. They inform the director of the possibility of the incident, and ask him to verify it.

"They (prison officials) are taking better care of inmates. They know they are being watched," said Millote.

It is unlikely that every prisoner will need the personal attention the ODD is fighting for. But by refusing to allow inmates control over their medical rights, the lives of those who need that attention may be jeopardized.



Services for the disabled in review

by James Badger

In 1988 McGill students ratified a \$2 per semester student fee to back services for the disabled on campus. The vote passed with the condition that it be reviewed every two years. Next month, students will decide whether they will maintain and improve services.

There are 125 known disabled students at McGill, according to Meribah Aiken, McGill's Co-ordinator for Disabled Students. This figure includes the physically impaired, the learning disabled and the sensory (hearing and sight) impaired.

In conjunction with Access McGill, a student advocacy group run by and for disabled students, Aiken assists disabled students in meeting their needs. A campus van for transporting the physically disabled, a Kurzweil reader for the blind, and four track hand-held tape recorders are a few of the services the group provides.

But with increasing student enrollment and a growing awareness of the services available to the disabled, Access McGill is seeking to continue and improve these services.

Access McGill president Gillian Axten, said that disabled stu-

dents put three times more work into their studies than normal students. For the blind, a single textbook requires listening to 42 hours of tapes; For the mobility impaired, transportation between classes is a major time concern; and for the learning disabled, every paper has to be corrected with a tutor so it is readable.

Services offered to the disabled at McGill are now comparable with Concordia's and, according to Aiken, are improving in relation to other universities. American schools are far ahead of Canadian institutions in providing the necessary services for the disabled.

letters

Carnival activity disgusting

To the Daily:

The recent Management carnival sponsored a "Scavenger Hunt" which asked participants to collect, amongst other items, "a wino." Are the members of the carnival committee who organized this activity completely lacking in empathy and compassion? It is both disgusting and disturbing that legions of eager participants flocked into the streets to coax homeless alcoholics back to the Bronfman building merely to gain carnival points.

Alcoholism is a medically recognized illness with devastating consequences. It ruins relationships, tears apart families and destroys an individual's integrity and self-esteem. Many alcoholics end up destitute and alone; some have no-

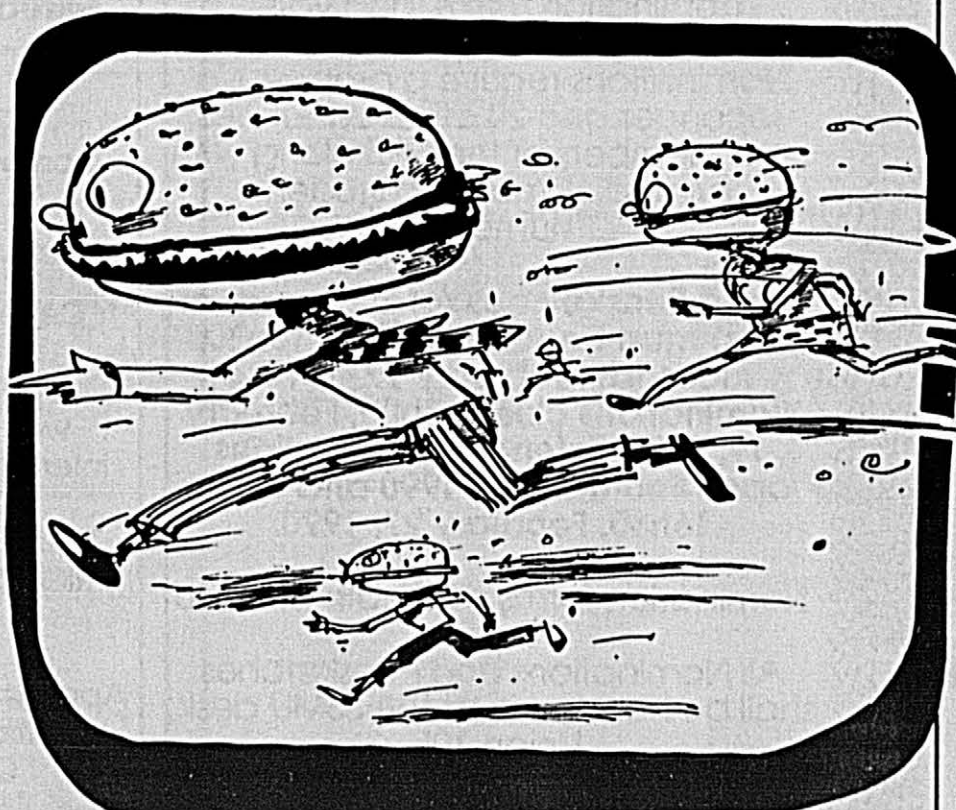
where to turn but to the streets. They are people, not objects to be collected for the amusement of others. Their disease is not trivial and their plight is not a joke. That some of the participants tempted these poor individuals with alcohol demonstrates a blatant ignorance and disregard for this unfortunate social affliction.

The management carnival did offer some positive gestures. The fund raising "Cancer Auction" was a well intentioned event. Unfortunately, the dubious acts of some will reflect badly on those students who did not choose to participate in the activity, and upon the McGill community. Perhaps as a gesture of redress, next year's carnival committee might consider forwarding a portion of its carnival funds to a homeless shelter or even organizing an alcohol awareness seminar.

Leslie Pitts
Med II

Even the
hamburgerheads
are running to play
"Lay-out and Design"
at the McGill Daily!
Why aren't you?

Come to Union B-03 any
time. Find out how to
make a newspaper.



Discuss those niggling little flaws, those irritating little bits, those pesky nasty ugly horrible... well, you know. The paper. At the staff meeting. Today, 17h. Union B-03.

Beezers RESTAURANT



For the tastiest 1/2 lb PURE BEEFBURGERS, STEAK, CHICKEN, FISH, SALAD, 12" KOSHER HOT DOG, BAGEL PIZZA.

2 FOR 1 when a second main course of equal or greater value is purchased.

1242 Bishop
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Valid until the end of March 1990 only with this ad.
Up to \$7.00 value

Hillel Students Society 3460 Stanley • Tel: 845-9171

Soviet Jewry, Anti-Semitism, and the Jewish Imperative

a discussion with Martin Penn, Sponsored by Hillel Congregation TBDJ
Friday, February 16, 8:30 p.m. • 6915 Bally Rd.

Hillel Photo-Art Series

Student Photographers Exhibit
Continuing throughout February. This week's work by: Andrew Steer. We are looking for student artists interested in exhibiting their work. Best art work will be exhibited at a special public vernissage March 28th.

Hillel Eatery

Thursday Special: Chicken \$3.99

Daily Publications Society Elections Calls for nominations for the election of the 1990/91 Board of Directors.

All members of the DPS (all McGill Students who are not Continuing Education, at Macdonald College, or faculty) can run for office, sign nomination forms, and vote.

Nominations require a proposer, a seconder and 20 other signatures from members of the DPS along with printed names and student numbers.

Typed Pensketches (of 100 words or less) must be submitted by 16h30, Tuesday, February 27, 1990.
Nominations close 17h00, February 19, 1990. Extended nominations open February 20, 1990 and close 16h30, February 27, 1990.

Nomination forms available at SSMU Desk.

All Nominations and Pensketches shall be handed in at the SSMU desk, Union 105.

Six (6) Student Representatives will be elected (maximum two (2) of them from any one faculty).

Anne Yu
DCRO

Eric Steinman
CRO



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West Island Jewish Community Center Day Camp **SUMMER 1990**

Staff Positions Available

Counsellors to work with Pre-School Children
(early childhood experience an asset)
Water Front Staff Required (must have Nationals)

for more info please call
HARVEY FINKELBERG, 737-6551



The Daily Publications Society Board of Directors would like to invite its members, the students, to the D.P.S.'s Annual General Assembly to be held at 10:30 a.m. March 6th, 1990 in Room B09-B-10 of the University Centre.

GRIP Québec PIRG

Québec Public Interest Research Group

Requests Proposals

Québec PIRG invites members of the McGill Community and beyond to submit proposals for action on various topics.

Québec PIRG can provide applicants with:

- Funds to cover expenses
- Assistance of qualified staff
- Contact with other interested citizens and a volunteer base
- Research Resources
- Computer Acces
- Development of Research for publication

Québec PIRG is working on issues concerning waste management and housing and is interested in proposals on these issues as well as the ENVIRONMENT, HEALTH, TRANSPORTATION, WOMEN'S ISSUES, HUMAN RIGHTS, STUDENT ISSUES AND MUCH MORE!!

**WE NEED YOUR IDEAS!!
SUBMIT NOW!!**

Applications are available in the Québec PIRG office, 5th Floor Eaton Building, and at Québec PIRG tables on campus.

For more information call: 398-7432

APPLICATION DEADLINE IS FEBRUARY 28, 1990

Memorial Service
for the late Rabbi
Israel Hausman
Thursday February
15, 1990
7:30 p.m. at Hillel
3460 Stanley St.

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CLASSIFIEDS

Ads may be placed through the Daily business office, room B-17, Union Building, 9h00 - 15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.50 per day; \$2.50 for 3 consecutive days, \$2.25 for 4 or more consecutive days. McGill Faculty and Staff: \$4.50 per day. All others: \$5.00 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. EXACT CHANGE ONLY PLEASE.

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

341 - APTS., ROOMS, HOUSING

Room in newly renovated house. Washer/dryer, kitchen, hydro, Pay-TV. All included. Across from McGill Gym. 200/mo. Call Mike or Joe 284-5122 or Tim 933-6634.

Urgent - Sublet Large 1 1/2, Mar 01 - Aug. 31, clean, across gym. \$350 negotiable, possibly furnished. 284-6353 anytime. Heated, water included.

Leaving next year? Live in spacious 4 bedroom apt. in McGill Area? We'll pay \$100 for your lease. Please call 286-0627 or 939-9643.

Looking for accommodation? Why not a hotel? Cheap, secure, clean, central, maid service. Run by students. Rates start at \$10 a day. 843-5739.

Sick of Commuting? Sublet large 3 1/2 on McGill Campus (Dr. Penfield & McTavish) March 1st, option to renew. Rebecca, 398-9085, 631-3894.

7 1/2 to share: \$185 utilities, large, bright, wood-floored, w/cat, plants, balconies, roof. Jeanne-Manca/Laurier. Quiet, responsible, non-smoking female for March/April 1. 279-6892.

Sublet now till June options to renew. Cozy 2 1/2 with small room. Furnished, heated. On Aylmer. \$395 plus elec. Call Sherissa 679-9009.

Sunny, 6 1/2 oak flat to share (Loyola) NDG, straight M/F. \$30 March 1, 62 & 102 bus. Kurt 489-4003 4-6 p.m.

1 1/2 \$270 sublet with option to renew. Unfurnished, clean, quiet, bright. Laundry facilities. Hydro extra. 286-0376, 844-8136.

343 MOVERS

Closed van and truck. Will transport you and/or your goods safely. Local and Long Distance. Cheap Rates. Reliable. Steve: 340-9470.

Turan Transport (ex-Student Movers) Moving; Toronto, Calgary, Vancouver. Storage; weekly, monthly student rates. Local big or small moves. BBB. VISA, 747-2222 or 739-8242.

350 - JOBS

Bartenders - Get yourself a very lucrative part-time job. The Master School of Bartending offers training courses and placement service. 2021 Peel Street (Peel Metro). 849-2828. (Student Discounts).

Driver needed to drive eleven year old boy downtown from and to Dollard-Des-Ormeaux. Monday to Friday. Please call 620-4911.

Funds are fundamental
Of course they're not
always attainable, but
Realize that it is not possible
To make a lot of money
Unless you put your mind to it.
Now is the time to act.
Everyone's doing it...

Fortune Graphics fun on the phones:
Telemarketing has never been better!
Call Gina at 289-8526

Are you a hardworker and interested in making lots of money? Try treeplanting in B.C. with the reputable Roots Reforestation. Call Alan at 284-6301.

352 - HELP WANTED

Swim Director & Assistant swim director, swim instructors, plus sailing, canoeing, kayaking, windsurfing, phys. ed, archery, basketball instructors for Pripstein's (sleepaway) in the Laurentians June 26 - Aug. 16. Call 481-1875.

Drama Co-Directors to organize summer camp musicals, plus Jazz Dance instructor to choreograph dance shows, plus Pottery instructor (kickwheels) & photo counsellor, for Pripstein's camp call 481-1875.

Five dollars for 20 minutes of your time - heterosexual men aged 18-27 wanted for psychology experiment. For more information, call Daniel 284-6197; leave message.

354 - TYPING SERVICES

Success to all students in 1990. Theses, Term papers, Resumes, Translations, Editing, 20 years of experience. 7 days a week \$1.50 double spaced. IBM. On McGill campus, Peel St., CALL Paulette Vigneault 288-9638.

Term papers, resumes, fast and efficient. 7 days a week Translation, Editing. \$1.50/double spaced. On Campus. Call Roxanne. 288-0016.

One-Day-Service. Bachelor Commerce background. Editing if required. Skilled with words. Excellent presentation. Improved mark guaranteed. Electronic Memorywriter. Academic papers, C.V.'s, Theses. 340-9470.

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SPIKE LEE

"She's Gotta Have It" he's gotta have it. Have what? A chance to snap out of that "School Daze"! How? Come and ask SPIKE LEE yourself! ASUS is hosting this mega-event, Mon., March 5 at 8 pm in Leacock 132. Tickets go on sale Wed., Feb. 14 at Sadles (398-6795). Better "Do The Right Thing" and get yours quick!!! \$10 with Student I.D. \$15 others.

document. Graphics, editing, pick up in downtown area also available. Call 931-6612.

Professional Word Processing, Desktop Publishing, Theses, Export resumes, term papers, form filling, laser printing, pick-up service available, rush jobs, minutes from campus call anytime 861-6767.

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Typing, term paper, theses, resumes. Professional Presentation - bilingual. Special rates for manuscripts. 24hr. service - 10 minutes from Campus. 769-3466 after 6 p.m., anytime on weekends.

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358 SERVICES OFFERED

In Depth Analysis and correction of term papers + theses by English Ph. D. (University of London, Eng.) Flawless translation \$16/hour call 288-9638.

Willing females & males needed for student haircuts. Supervised by professionals. Tuesdays at 5 p.m. For cuts \$10. Estetica 2175 Crescent. For appointments 849-9231.

361 ARTICLES FOR SALE

Stop waiting for McGill Computers! Ogivar AT computer for sale: 10 MHz, 30 Meg HD, Modem, Hercules Graphics, software. Windows graphical environment included. Perfect for DT Publishing. 848-9659.

QueenSize Waterbed. Fully Equipped with night tables. Heater, Pump and cover. Good Condition. Only \$125 call Francis 484-7426.

For Sale - Wall Unit - Solid Wood, Brown, Price \$150. Upholstered study Rocker, excellent condition: \$150. Student Desk with Table-Top World Map: \$50. Call 765-9804.

Excellent condition: 5-piece sectional, corduroy, \$400; dinette table, glass top with 4 chairs, fully upholstered, \$350. Phone Dr. Ghosh 242-0408 (r) or 398-6746 (o).

Manual - "How to achieve Total Success" 442-page book explains how you can easily master your mind to achieve everything you desire. Only \$15.95 Renaissance Vision 11888 Suzor-Cole, Montreal, Que., H3M 2J2.

370 RIDES

Wanted: One space in a car going to the east coast of the U.S.A. during the break. Will share costs. Drew 286-9573.

372 LOST AND FOUND

Lost: Black Leather Wallet with Important Documents: \$40 reward to finder. Phone 695-8758 leave message.

374 - PERSONALS

Frosty says...

"The still is gone (as long as my body parts are not implicated) But I have no idea who or what O.H. is. Or even if the referral is for me. Outer Hell? Outing House? ???"

WOMEN: Would you like to get to know your Neighborhoods? New friends to have over? Meet them thru the WALK-SAFE NETWORK. McL. Lobby Mon - Thurs 10:45 p.m.

Mid-Terms from Hell + slush on your boots + nonexistent spring break funds + Star Trek reruns = a less than pleasant Valentines Day. Nightline 398-6246, 6pm - 3am. nightly. (We live for this stuff)

AMIGA. Amiga club forming at McGill! Interested? Want info? Leave message for Robert at 731-4369 (before 22:30). Or if you want, send Email to 8608094@Emf1. Lan. McGill. Ca

Bring your camera and try your hand at nude glamour photography. For information call 845-1018 after 6 p.m.

Look! A royal publication to Edward IV. Congratulations on your successful passage into manhood. Remember: Use it before you lose it, but don't abuse it! The Babes, Queen Elizabeth III and the Sea Goddess.

Bitz Bitz Dainty Duck. Sending nibbles, squeezes, hugs, and bum slaps. Happy V-day from Mr. Bat, Underduck, and all your crustacean friends in the corn.

383 LESSONS OFFERED

Offering Russian Lessons as well as Russian-English Translation Services. Lessons given by Native Speakers. \$12/hour ask for Lena 486-6108.

385 NOTICES

Gays and Lesbians of McGill offers an information and counselling talkline. Call us with questions, problems, or just to talk. Phone 398-6822 or drop by Union 417, M-F, 7 - 10 p.m.

Lesbian/Gay studies group meets Thursdays, discussion group meets Fridays, both at Yellow Door (3625 Aylmer) 17h00. Info 597-0363 (Bill).

Animals Rights Day Wednesday, February 28, 10 - 4:30, Main floor, Student Union. Info, books, T-Shirts and a raffle of cruelty-free beauty products. Groups from across Montreal will be represented. META 276-0914.

The McGill Journal of Russian and Slavic Studies is looking for submissions. The deadline

is March 1st. Drop off submissions in Brontman Rm. 663.

Bands needed for Student Rights Woodstock Festival. Drop off your name and phone number at the SSMU front desk (Union Building 1st floor) by Feb. 16.

Wondering whether there is something you have to do before Spring Break? Buy your ticket for the Red & White Ball at Sadies \$38/person.

St. Martha's meets every Sunday 10:30 am, 3521 University. Coming Up: Jefferrilli's 'Jesus of Nazareth in 4 segments, starting March 4th. Pot luck brunch. Info: 398-4104, Roberta Clare.

Attention Reggae fans! Come to a Video Lecture Presentation on "The Life of Bob Marley" Monday, February 19th, Leacock 132, 7:30 p.m. Admission \$5. Info - Andrew 848-9382.

St. Valentine's Engineering Pubnite, Friday February 16, Union Ballroom. Get a dollar off admission if you wear a full red shirt or sweater, pay an extra if you wear red pants. There will be cheap beer, free munchies, old films, cartoons and the list goes on. A great party!

Caribbean Extravaganza! Live Band, Modern and Traditional Dances, Hilarious Play, Folk & Calypso Choir. March 10, Westmount High, 4350 St. Catherine W. 6:45p.m. Tickets \$6. Info. 848-9382, 937-8385.

387 VOLUNTEERS

Are you Adventurous? Psychologist studying carefree people who've led exciting, impulsive lives. If you're the type of person who would do anything for a dare, call 398-6109.

389 MUSICIANS WANTED

MUSIC FUSION. Musicians Agency. Meet your Musical Match through our library of video and audio demos. A unique method of connecting compatible musicians to form the ultimate band. 481-0225.

Wanted Energetic Musicians. Cello, Violin, Flute, Recorder, Sax & Voice only. Willing and/or able to work on composition of original manuscript to complement performance art piece. For info: 849-7227, 6 - 9 p.m., Tuesday - Thursday. Deadline: Feb. 22, 1990. Auditions begin Feb. 24, 1990.

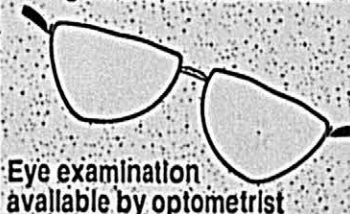
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